+ POWERLINE
+the magazine of the powerhouse museum summer 04/05
THE LORD OF THE RINGS™
MOTION PICTURE TRILOGY
THE EXHIBITION
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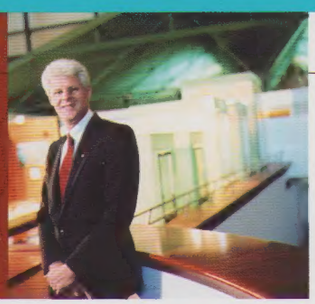
from the director



Celebrations marking 125 years since the foundation of the Museum commenced in September with a number of highly successful public events and programs. Over 16 000 people came to the Museum over the weekend 25-26 September when we offered free general entry and a range of special programs as our birthday gift to the people of Sydney and New South Wales. We had launched the celebrations a few days earlier with the 2004 Life Fellows Dinner, this year inducting the Hon Jim Spigelman AC, former President of the Powerhouse Museum and current Chief Justice of NSW, as the Museum's 17th Life Fellow (see page opposite).

I am sure I speak for all staff, volunteers and Trustees when I say that it is a great honour to be a part of this milestone in the Museum's history. From its beginnings, this Museum has been an organisation that continually strives to look to the future, as it garners an important record of human creativity and innovation drawn from the past and present.

Since I joined the Museum as Director, one of my aims has been to increase the visibility of the many individuals and organisations which have supported the Museum in so many ways. As part of our 125th anniversary I thought it an appropriate occasion to acknowledge them by installing an honours board.

The new Powerhouse Museum Honours Board is an elegant, floating glass wall in the Museum foyer, which invites visitors to reflect on the contribution and achievements of the many people who help make the Museum such an outstanding institution. For the first time, the honours board features a concise history of the Museum, and a wide range of categories; from Trustees and Directors, to Partners and Supporters and Patrons. Important new additions are: Life Fellows and contributors to our new Powerhouse Foundation, plus a complete listing of our Affiliated Societies – all 42 of them. We also honour our inaugural Powerhouse Wizard, the young engineer Dr James Bradfield Moody. (Read about him in the article opposite.)

I am delighted that we are honouring those organisations and people who have supported the Museum's development, as well as those who are assisting us to realise the many opportunities that lie ahead. My sincere thanks and congratulations go to all those who have been recognised. I encourage all our visitors to inspect the new honours board when next you enter the Museum.

Dr Kevin Fewster AM

www.powerhousemuseum.com

← FRONT COVER: *THE LORD OF THE RINGS MOTION PICTURE TRILOGY – THE EXHIBITION* BEGINS ITS EXCLUSIVE AUSTRALIAN SEASON AT THE POWERHOUSE MUSEUM ON 26 DECEMBER. SEE STORY ON PAGE 8. © NEW LINE PRODUCTIONS, INC. BACK COVER: PHOTO BY SUE STAFFORD.

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powerpicks

FOR OUR 125TH ANNIVERSARY WE RECOGNISE PAST AND FUTURE CONTRIBUTIONS TO THE MUSEUM.

JAMES BRADFIELD MOODY WITH THE WIZARD TROPHY AND JOHN MORIARTY, EXECUTIVE CHAIRMAN OF THE JUMBANA GROUP AND FOUNDER OF BALARINJI.

our first powerhouse wizard

The new Powerhouse Wizard award recognises emerging young leaders in Australian innovation.

On 23 September the Powerhouse Museum announced young Queensland engineer James Bradfield Moody as the inaugural recipient of the Powerhouse Wizard award.

Well known in his role as a panellist on ABC TV's *The new Inventors,* at just 27 James Bradfield Moody has already established a highly successful career that has seen him travel around the world to champion his passions, from business and sustainability to space, technology and innovation.

The Powerhouse Wizard award, sponsored by Wizard Home Loans, was established by the Museum to recognise emerging leaders in Australian innovation and achievement, and provide a platform for these people to engage with new audiences and showcase their talents during their incumbent year.

James is currently CEO of Space and Engineering Technologies, an engineering and investment firm. An engineer with a PhD from the National Graduate School of Management he is passionate about the supporting role that young, socially conscious business people can play in society.

With sustainability, Indigenous issues and space among his areas of interest, James is already working with the Museum on planning what he hopes to achieve in his term as Powerhouse Wizard.

Wizard Executive Chairman and Museum Trustee, Mark Bouris presented James Bradfield Moody with the Powerhouse Wizard trophy at the Life Fellows Dinner, which marked the commencement of the Museum's 125th anniversary celebrations. The Powerhouse Wizard trophy was designed and created by Balarinji Design Studio.

THE HON JAMES SPIGELMAN AC, CHIEF JUSTICE OF NEW SOUTH WALES IS THE MUSEUM'S LATEST LIFE FELLOW. PHOTOS BY MARINCO KOJDANOVSKI.

our new life fellow

The 2004 Life Fellows Dinner marked the start of the Museum's 125th anniversary celebrations. Dinner guests were the first to enjoy a stroll through the Garden Palace Promenade (see page 17), as well as a performance by Mr Paul Dyer, Artistic Director of the Australian Brandenburg Orchestra, on the orchestra's newly commissioned baroque chamber organ.

The Hon James Spigelman AC, Chief Justice of New South Wales, was announced as the Museum's newest Life Fellow in recognition of his service to the Museum during his term as President of the Board of Trustees (1996-1998). Life Fellow is the highest honorific title awarded by the Museum, and the annual Life Fellows Dinner celebrates the many individuals and organisations who have contributed to its development.

Distinguished Service Awards (General Division) were presented to Jane de Teliga, Ross Langlands, Gloria Smyth and Linda Vogt. Distinguished Service Awards (Staff Division) were presented to Geoff Davis, Heleanor Feltham and Howard McKern.

THE EAVESDROP IMMERSIVE CINEMA ALLOWS THE VIEWER TO EXPLORE NINE MINUTES IN THE LIVES OF TEN CHARACTERS.

eavesdrop: panoramic cinema

As part of Sydney Festival 2005, the Powerhouse is presenting *Eavesdrop*, an exciting new immersive cinematic experience. Developed by world-renowned new media artist Jeffrey Shaw and artistic director David Pledger, *Eavesdrop* envelops you in the stories of ten characters who must repeat the same nine minutes of their lives. Surrounded by a circular panoramic screen (left), viewers 'eavesdrop' on the characters conversations, witnessing their stories unfold at a level that is spiritual, emotional, physical and psychological.

Don't miss this rare fusion of artistry and cutting-edge technology at the Powerhouse from 8 to 30 January 2005.

Presented by Sydney Festival and the Powerhouse Museum in association with Brisbane Festival, Melbourne International Arts Festival, Australian Centre for the Moving Image and the UNSW iCinema Research Centre.

design takes off

Guests at the opening of Sydney Design Week on 4 August had the opportunity to see four fabulous new design exhibitions at the Powerhouse: *Contemporary silver: made in Italy, The Sydney Morning Herald Young Designer of the Year Award,* the *Australian Design Awards* and *The Bombay Sapphire Blue Room + Martini cocktail culture.* The 2004 Sydney Design Week program was the biggest and most successful to date.

Sydney Design Week also saw the launch of d factory, Sydney's new free monthly forum for lively design discussion and debate. Now a monthly event, d factory provides an opportunity for like-minded people to relax after work or uni and join host Nell Schofield for a chat with designers. The next d factory on Thursday 20 January 2005 from 6–9.00 pm features Eavesdrop artists Jeffrey Shaw and David Pledger.

GUESTS AT THE OPENING OF SYDNEY DESIGN WEEK CHECK OUT THE GLASSWARE OF *MARTINI COCKTAIL CULTURE.* PHOTO BY SUE STAFFORD.

moon rock on show

One of the largest pieces of moon rock ever to be displayed in Australia is now on show in the *Space* exhibition.

The Museum's *Space: beyond this world* exhibition is now home to one of the largest Moon rock samples ever to go on public display in Australia. On loan from the NASA Johnson Space Centre until mid 2005, the egg-size lunar sample weighs 89 grams and is a fragment of a much larger rock, weighing 11.7 kilograms, known as Big Muley. It was collected on the Moon by the crew of Apollo 16 in April 1972.

Big Muley was the largest single chunk of Moon rock brought to Earth by the Apollo program, which collected 382 kilograms of rocks, core samples and soil from the lunar surface during six missions between 1969 and 1972. Apollo 16 was the fifth Moon landing mission and the first to land in the rugged lunar mountains. Lunar module pilot Charles Duke collected Big Muley on the east rim of Plum Crater, about 30 metres north-west of the lunar module Orion's landing site in the Descartes region.

Probably ejected during the impact that formed Plum Crater, the rock is 3.9 billion years old — older than more than 99% of the surface rocks on the Earth. Geologically it is a breccia, which is formed from fragments of older rocks cemented together by melted rock. Moon rock is composed of silicate and oxide minerals similar to those found on Earth, although lunar minerals have their own distinct form.

The loan of this exceptional lunar sample was secured with assistance from the International Space University, which recently held its Summer Session Program (northern hemisphere summer) in Australia.

ABOVE: THE MOON ROCK. PHOTO BY SOTHA BOURN. BELOW: APOLLO 16 ASTRONAUT CHARLES DUKE ON THE EDGE OF PLUM CRATER IN 1972. PHOTO COURTESY NASA.

sourcing the muse online

Sourcing the muse is a new online exhibition that offers web visitors a rare glimpse into the creative processes of fashion designers. Based on the successful exhibition held at the Powerhouse Museum in 2002, *Sourcing the muse* traces the journey from inspiration to creation.

Some of Australia's leading fashion designers participated in *Sourcing the muse*. They were invited to explore the Museum's collection of fashion, dress and textiles — which numbers more than 30 000 items — and create a new work inspired by objects from the collection. The objects that excited their interest were surprising, explains curator Glynis Jones:

'It wasn't the most visually spectacular, technically accomplished or historically significant pieces in the collection that caught their imagination. Rather, I found them to be most attracted to details of construction, dress components, decorative elements and even, in one case, the deterioration of historic textiles. Some were more interested in the inside of a garment, in the stitching, fabrics and construction details.'

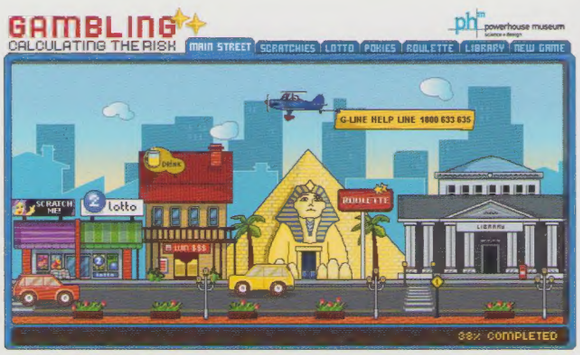
The website allows visitors to see the Museum objects together with the new works they inspired. Interviews with the designers also provide fascinating insights into the creative process. The designers who took part were Akira Isogawa, Lydia Pearson and Pamela Easton (Easton Pearson), Gwendolynne Burkin, Michelle Jank, Nicola Finetti, Peter Boyd and Denise Sprynskyj (SIX), Rosemary Armstrong (Tea Rose) and Georgia Chapman and Maureen Sohn (Vixen).

Visit the website at www.powerhousemuseum.com/sourcingthemuse

← DRESS BY NICOLA FINETTI, STYLIST MARIAN SIMS. PHOTO BY LYN BALZER AND ANTHONY PERKINS.

gambling: calculating the risk

A new website promoting informed gambling choices among teenagers will be launched in December 2004 by the Powerhouse Museum. Building on the *Gambling in Australia: thrills, spills and social ills* exhibition material (including the 'What are the odds' interactive) this site was developed especially for an education audience with funds from the Casino Community Benefit Fund.



← VISIT THE NEW WEBSITE AT WWW.POWERHOUSEMUSEUM.COM/GAMBLING.

monks in residence

For 16 days during the July school holidays, eight Gyuto Monks from Tibet were resident in the Powerhouse Museum. The monks created intricate butter sculptures, modelled by hand from tiny pieces of coloured butter. Flowers, animals and deities combined in a glorious display which, upon completion, as in old Tibet, was destroyed by fire in the Chona Chupa Ceremony on the monk's final day at the Museum.

The monks also created a beautiful two-metre-square sand mandala. The richly coloured ground marble sands from the Himalayas were poured grain by grain to make a complex and engaging image of a perfect world. As part of their final ceremony, attended by 2500 visitors, it was swept away and the sands returned to the waters of the earth.

↑ ONE OF THE GYUTO MONKS DEMONSTRATES THE ANCIENT ART OF BUTTER SCULPTURE. PHOTO BY SUE STAFFORD.

THE EMBROIDERED TEXTILES OF CENTRAL ASIA WERE A JOYFUL INSPIRATION TO FASHION STUDENTS IN TASHKENT AND SYDNEY.

inspired by bright flowers

Amid the exquisitely vibrant colours and motifs of the traditional embroidered textiles in the exhibition *Bright flowers: textiles and ceramics of Central Asia*, is a display of contemporary fashion by students on opposite sides of the globe. Fashion students in Tashkent, Uzbekistan, and Sydney were invited to add their own contemporary creations to the exhibition.

Curator Christina Sumner discussed the idea of a design project with local fashion students during one of her research visits to Tashkent. The aim was to encourage contemporary fashion students to explore the important textile traditions of their own region. They were asked to design an outfit, using the embroidered wall hangings or *suzanis* as inspiration.

The Tashkent designers formed the Shakhona Young Uzbek Fashion Group and with the support of teacher Vera Chursina, English advisor Paul Rider and Heritage Central Asia, collaborated on the design and production of three outfits. Familiar with the magnificent textiles that are represented in the exhibition, they were able to use the traditional fabrics and embroidery skills of their region to create exciting contemporary interpretations.

Sydney students, who were not familiar with the textiles, were given access to Museum research files, books and some original embroideries, to explore this extraordinary medium and its cultural and geographical origins. Over a hundred students took part in the project and the creations of nine students were selected for display in *Bright flowers*. The Museum hosted a more extensive range of designs from the Sydney design schools in a fashion parade on Central Asia Community Day on 14 November.

A dazzling array of fabrics and techniques can be seen among the outfits displayed in the exhibition. Designers have embroidered, appliquéd, felted and beaded on a range of colourfully dyed and screen printed silks, wools, leather, chiffons and velvets. One has constructed lace; another created origami-like folds and creases with heating techniques.

The creativity, imagination and skill that all students brought to this project are remarkable and those who worked so hard to realise these creations are to be congratulated. The embroidered textiles of Central Asia were indeed a joyful inspiration.

The students involved in the project were Dinara and Gulnara Hakimova, Jamila Zakimova, Saida Tashlanova, Dilnoza Emamova, Gulnara Mavlanova, Anna Konsipka, Marina Nagimova, from the Shakhona Young Uzbek Fashion Group, Tashkent; Michael Challita, Micaela Ezra and Chelsea O'Brien from the Fashion Design Studio, Sydney Institute of TAFE; Trina Kazi, Eloise Rapp, and Donna Sgro from the University of Technology, Sydney; and Sharlene Fleming, Ana Ligia Binto Ferriera, and Peta Logan from the Whitehouse Institute of Design.

Lindie Ward, Assistant Curator, International Decorative Arts and Design

↑ TOP LEFT: OUTFITS CREATED BY THE SHAKHONA YOUNG UZBEK FASHION GROUP OF TASHKENT. BOTTOM LEFT: OUTFITS CREATED BY THREE SYDNEY FASHION SCHOOLS. RIGHT: MICHAEL CHALLITA, ONE OF THE SYDNEY STUDENTS WITH HIS CREATION (ON THE LEFT). PHOTOS BY SOTHA BOURN.

OUR STRONG LINKS WITH THE ORIENTAL RUG SOCIETY CONTINUE.

a gift of rugs

To acknowledge the achievements of the Oriental Rug Society of NSW (ORS), the society's foundation president Dr George Soutter recently made a generous gift to the Powerhouse Museum of eight fine oriental rugs and trappings from Central and Western Asia. Dr Soutter's gift acknowledges the importance of and significantly expands the Museum's rug collection, while celebrating the long-standing and fruitful relationship between the Museum and the ORS.

The ORS became the first affiliated society of the Powerhouse Museum when it was founded in 1981. Throughout the 24 years of their association since then, the Museum and the ORS have collaborated in collection development, exhibitions and public programs. Most recently, a special subcommittee of ORS members worked with the Museum in the development of a regional International Conference on Oriental Carpets (ICOC), the first of these prestigious conferences to be held in the southern hemisphere. *ICOC Down Under 2004* was held in the Museum from 16 – 19 September this year, its launch timed to coincide with the opening of two loan exhibitions, *Pathways through paradise: oriental rugs from Australian collections* and *Bright flowers: textiles and ceramics of Central Asia.* Both exhibitions are accompanied by publications of the same name; Dr Soutter contributed a foreword to the *Pathways through paradise* book whose principal essay was written by the society's current president, Leigh Mackay.

One of the five rugs gifted to the collection by Dr Soutter, a beautiful pile weave Afshan runner from the northern Caucasus, is currently on display in *Pathways through paradise* in the Asian Gallery. This rug was selected for display in the 1983 Powerhouse Museum exhibition *Unravelling the rug puzzle*, as were an exquisite north-west Persian Senneh kilim (flat weave) and the striking south-west Persian Qashqa'i kilim (pictured). This exhibition was similarly curated and produced by the ORS in collaboration with the Museum.

The other two rugs in the gift are a pile-weave Kuba runner from the eastern Caucasus and an earthy Sarkoy kilim from western Turkey. In addition to the five rugs, Dr Soutter's donation includes two Ersari tent bags from western Turkestan and a fine Basiri saddlebag from southern Persia. Through his generosity, the Museum's rug collection has been substantially enlarged and enhanced, and its capacity for the research, display and interpretation of oriental rugs greatly increased.

Christina Sumner, Curator, International Decorative Arts and Design

↑ ABOVE: SCENES FROM THE ICOC DOWN UNDER DEALERS FAIR, HELD IN THE MUSEUM'S EDUCATION BRIEFING ROOMS 16-19 SEPTEMBER 2004. PHOTOS BY SUE STAFFORD.

BELOW: KILIM (FLAT WEAVE RUG) MADE FROM WOOL BY A QASHQA'I WOMAN IN SOUTHERN PERSIA, EARLY 1900S, 310 X 167 CM. GIFT OF DR GEORGE SOUTTER. PHOTO BY MARINCO KOJDANOVSKI.

ENTER THE COLOURFUL, IMAGINATIVE WORLD OF HOBBITS, WIZARDS, KINGS, AND WARRIORS IN ITS EXCLUSIVE AUSTRALIAN SEASON.

a magical encounter

In the spectacular international touring exhibition *The Lord of the Rings Motion Picture Trilogy — The Exhibition*, visitors are transported into the fantastic world of Middle-earth. The exhibition features hundreds of artefacts from the epic film trilogy including original costumes, armour, weapons, jewellery, and miniatures.

Developed by the Museum of New Zealand Te Papa Tongarewa in partnership with New Line Cinema, the exhibition opened in December 2002 and proved to be the most popular ever at Te Papa. Since then it has toured internationally and it opens at the Powerhouse for its exclusive Australian season on 26 December 2004.

Jewellery

The One Ring forms the central part of the entire *The Lord of the Rings* motion picture trilogy. As well as The One Ring, the exhibition features beautifully crafted jewellery from the films, including Elven brooches, Ringwraith crowns and rings, the Evenstar (the jewel that Arwen gives to Aragorn), and Galadriel's and Gandalf's Rings of Power.

Digital effects

The Lord of the Rings films have become well known for their brilliant use of digital effects. Effects explained in this exhibition include motion capture and motion control — the combining of 'real' and 'digital' action — and CGI (computer-generated-image technology).

Costumes

You will see a range of exquisitely made costumes from The Lord of the Rings films. They are designed by Oscar-nominated Kiwi designer, Ngila Dickson. Some of the favourite costumes featured in the exhibition include Arwen's riding costume, Galadriel's stunning dress and Gandalf's robes.

Make-up and special effects

The Lord of the Rings films use a vast range of make-up and special effects. You will learn how some of the amazing special effects were achieved, and see how make-up was used to such great effect. A display on prosthetics includes Hobbit feet, Orc teeth, Lurtz's facial prosthetic, and the contact lenses used to give the Orcs their unique look.

Models

To create the epic world of Middle-earth, many magnificent miniature sets and maquettes had to be constructed. These intricate models, created in painstaking detail, took incredible skill, creativity, and patience to create. Models featured in this exhibition include Frodo's vision of the ruined Hobbiton Mill, The Tower of Orthanc, and Sauron's tower, Barad-dur.

"My same philosophy applied to digital effects as to the overall design. I wanted the monsters to feel real right down to the dirt under the fingernails of a Cave Troll or the bloodshot, bulging eyes of Gollum."

PETER JACKSON, FILM TRILOGY DIRECTOR

PHOTOS © NLP, INC.

Interactive and immersive experiences

Visitors walk in and are surrounded by a 'ring of fire' as they see one of the most important objects in the entire trilogy — The One Ring. By sitting on a cart and seeing how they are scaled, visitors can understand the scaling technology used in the films that enabled human actors to play both large and small creatures.

School holiday activities and public programs

The Powerhouse Museum has developed an exciting range of activities and events for the whole family over the summer school holidays. These include The Shire, a play space for families where children under 10 can join in storytelling sessions and quizzes, dress up as their favourite trilogy character and create their own prop to take home. For teenagers, there are two one-day sessions in the SoundHouse focussing on creative computing for special effects and music for movies (bookings essential; phone (02) 9217 0222 for information and costs). And in February and March a series of behind-the-scenes programs with the cast and crew will reveal the secrets of the trilogy. Check the Museum's website for more details.

Video interviews

These fascinating behind-the-scenes conversations with cast and crew reveal more secrets about the making of the films. Also featured are recent interviews with Oscar-winning special effects wizard Richard Taylor, artist Alan Lee, and producer Barrie Osbourne.

Armour and weapons

With so many battle scenes, *The Lord of the Rings* trilogy used a range of armour and weapons, most of which were made by professionals skilled in medieval crafts, such as making chainmail. An 'armour corridor' features 12 complete sets of armour including King Théoden's from The Two Towers. Weapons belonging to Arwen, Gandalf, Frodo, and Aragorn are also featured.

Don't miss this magical experience. *The Lord of the Rings Motion Picture Trilogy — The Exhibition* opens 26 December 2004. Special admission prices apply. There are two sessions per day and you can buy tickets in advance through Ticketmaster7. Phone 136 100 or go to the Museum's website for details.

Local sponsors: Air New Zealand, Seven Network, Sharp.

"The greatest feeling of success has been to watch all these bits and pieces of polystyrene and metal and wood become a world so real you believe these characters live there."

RICHARD TAYLOR, WETA WORKSHOP

THE LORD OF THE RINGS
MOTION PICTURE TRILOGY
THE EXHIBITION

TE PAPA

Developed and presented by the Museum of New Zealand Te Papa Tongarewa in partnership with New Line Cinema.

NEW LINE CINEMA
A Time Warner Company

This exhibition was made possible through the support of the New Zealand Government.

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Artist cup collection*

The new Artist Cup Collection from Manfredi Enterprises features this eye-catching series, 'South Coast Beach Cottages'. Decorative arts assistant curator Catherine Reade says, 'Designed by potter Rod Bamford with artwork by Reg Mombassa, it's an ideal gift for overseas visitors.' Boxed set includes two beakers and saucers and a tin of Espresso di Manfredi. RRP $120

Name a star

This unique gift from Sydney Observatory will last for more than a lifetime — the chance to name a star for a special person or special occasion. The Name-a-Star pack includes certificate, catalogue listing, star chart and passes to Sydney Observatory. Our members pre-Christmas price is $200. For inquiries phone (02) 9217 0485.

Espresso coffee maker*

A classic of Italian tableware design of the 1980s, the stylish La Conica coffee maker (1984) was the first truly popular cafetiere from Alessi, Italy's leading domestic metalwork producer, according to Eva Czernis-Ryl, curator of Decorative Arts and Design. It was designed by the renowned Italian architect Aldo Rossi. A result of Rossi's dream to create a well-designed reasonably priced coffee maker, the three-part tower-like La Conica was a 'by-product' of his limited-edition tea and coffee set in silver from Alessi's now iconic 'Tea & Coffee Piazza' series, which is featured in the *Contemporary silver: made in Italy* exhibition.' RRP $475.00

WHETHER ITS A WIND-UP RADIO, THE CHANCE TO NAME A STAR OR TICKETS TO THE HOTTEST EXHIBITION IN TOWN, THE POWERHOUSE HAS THE PERFECT GIFT.

christmas gift guide

125th Anniversary vintage wines

To celebrate the Powerhouse Museum's 125th Anniversary, a special vintage of multi-award winning Bimbadgen Estate Wines is available. The 2002 Shiraz and 2003 Chardonnay feature commemorative labels. Bimbadgen Estate Wines will donate 10% of the price of every case sold to the Powerhouse Museum. See order form in this issue.

Multi-purpose zip bag*

This cute multi-purpose zip-bag featuring Kokeshi dolls has a quintessentially Japanese look. Lined with a satiny material it could be used for make-up, pens or glasses. Claire Roberts, Senior curator, International decorative arts & design says, 'Kokeshi dolls originated in the Tohoku region of northern Japan, an area that is famous for its hot springs. They have since become a popular icon of Japan.' RRP $29.95

FreePlay radio*

The FreePlay Ranger radio looks good, delivers great sound, and never, ever needs new batteries. Sit it in the sun or wind it up to take care of all its power needs. Biotechnology curator Sandra McEwen says, 'The radio is a terrific example of clever design that meets our needs while taking care of the environment at the same time. Children of all ages – even the grown up ones – love this radio.' RRP $129.90

Exhibition tickets

It's the hottest exhibition in Sydney this summer. Treat the whole family to a magical trip to Middle-earth and see a mix of film, props, costumes, artefacts and special effects. The exclusive Australian season opens on 26 December at the Powerhouse. With two sessions per day, tickets are on sale now through Ticketmaster 7. Phone 136 100 for details.

* ALL AVAILABLE FROM THE POWERHOUSE MUSEUM SHOP. PHONE (02) 9217 0444.

PHOTOS BY SUE STAFFORD.

OUR SPECIAL 125TH ANNIVERSARY MEMBERSHIP PACKAGE HAS A HOST OF FANTASTIC BENEFITS.

OUR LIMITED EDITION 125TH ANNIVERSARY VINTAGE.

give a gift membership

The Museum's beautiful 125th Anniversary package is this season's perfect Christmas gift. It comprises a family membership that entitles the bearer to unlimited visits to the Powerhouse Museum, including *The Lord of the Rings Motion Picture Trilogy – The Exhibition*, free entry and discounted night viewings at Sydney Observatory, use of the Members Lounge, guest passes, a program of special events, the quarterly magazine *Powerline*, and a reciprocal benefits package.

But that's not all! Our celebratory 125th package also includes two bottles of the limited edition Powerhouse Museum 125th Anniversary Bimbadgen 2003 Estate Chardonnay and 2002 Bimbadgen Estate Shiraz, and an invitation to attend a private wine tasting at Bimbadgen estate in the Hunter Valley.

Why not treat someone special to this once-in-a-lifetime offer? See the membership form on the back cover fold-out section.

members+

from the members team

Well that's another year under our belt. We hope you've enjoyed the benefits of membership during the year and we look forward to making 2005 even better.

Indeed, over the summer months we've arranged some exclusive member opportunities to see *The Lord of the Rings Motion Picture Trilogy – The Exhibition* without the crowds. Our first special viewing is on 5 January. We also have some fabulous events lined up for the summer school holiday period. From making your own rocket to making your own digital music, we've got the Museum's experts to pull some wonderful events together.

As always, our events at Sydney Observatory offer an opportunity to take part in the life of one of our city's special sites. One of the year's outstanding events at the Observatory is our perennially popular Members New Years Eve party. This is simply one of the best locations in Sydney to see in the New Year. Bring along friends and overseas guests but remember to book early as this event regularly sells out. See details in our calendar overleaf.

We want to wish you all a very happy and safe festive season, and thank you all sincerely for the support you have shown the Museum over the year by being Members during 2004.

The Members team

DON'T MISS OUR EXCLUSIVE MEMBER VIEWINGS OF *THE LORD OF THE RINGS MOTION PICTURE TRILOGY — THE EXHIBITION*. PHOTO © NLP INC

december

Sunday 12 December

Christmas concert: Songs, signs and stars

This Song Company concert at the Conservatorium charts the 'harmony of the spheres' reflected in many wonderful works from the Middle Ages and the Renaissance as well as Southern Cross Chants, a newly commissioned work by Ross Edwards. Bookings essential on (02) 9351 7939.

3.00 pm, Sydney Conservatorium

Cost: members only $35 plus $7.95 booking fee.

Saturday 11 December

Family Christmas party

Celebrate Christmas with Powerhouse Members at our fabulous family Christmas party. Featuring kids activities, craft workshops, a performance by the Sydney Puppet Theatre as well as delicious food and an exclusive tasting of our 125th Anniversary Bimbadgen Estate Wine, this is one party not to be missed.

10.00 am – 2.00 pm

Cost: adult $24, child $14, family $65.

Celebrate the festive season with Powerhouse Members at our Family Christmas party on 11 December and the spectacular New Year's Eve at Sydney Observatory.

january

Wednesday 5 January

Exclusive member viewing
The Lord of the Rings Motion Picture Trilogy – The Exhibition

A rare opportunity to see this fantastic exhibition without the crowds. It explores both the thematic and technological aspects of *The Lord of the Rings* films. Highlights include stunning costumes, weaponry, models and special effects. A light meal will be available from the Museum's cafe (cost not included).

6.00 pm

Cost: Members $25 adults/$15 children/$60 family (2A &2C).

february

Wednesday 2 February

Parenting workshop
Playpower

Do you know how important play is to your child's brain development in the first three years of life? Are you trying to juggle the domestics and play with your child? Did you realise that you have all the toys that your child needs in your home?

Join Lorraine Simpson, author of *PlayPower: making the most of everyday moments*, in a hands-on workshop with your under-threes that will look at the importance of play in your child's development. Find out how to juggle the domestics and enjoy play with your child.

10.30 – 11.30 am

Cost: members $25/$35 guests, includes light refreshments and a copy of Playpower

Monday 14 February

Sydney Observatory
Valentines Day cocktails

Celebrate Valentines Day with an evening at Observatory Hill hosted by Sydney Observatory and the National Trust. The evening begins with cocktails and light refreshments at the National Trust and a telescope viewing at Sydney Observatory.

Bookings essential on (02) 9217 0485.

6.30-9.00 pm

Cost: $50 members/$60 guests.

summer 04/05
members' calendar

Saturday 18 December

Sydney Observatory
Moon viewing

See the moon at its best during Sydney Observatory's first quarter moon viewing. Bookings essential on (02) 9217 0485.

7.00 pm

Cost: members: $12 adults/$8 child/$10 concession/$32 family (2A &2C).

SPECTACULAR NEW YEAR'S EVE FIREWORKS ON SYDNEY HARBOUR.

Friday 31 December

New Years Eve at Sydney Observatory

See the fireworks from this exclusive vantage point. View spectacular skies through the Observatory's telescopes, and enjoy a casual meal with friends and members. This is simply one of the best ways in Sydney to welcome in the New Year.

Book early as this event sells out. Bookings close on 17 December.

7.00 pm

Cost: members $150/$100 child/$450 family (2A & 2C); guests $175 adults/$120 child/$500 family (2A & 2C).

Tuesday 18 January

Sydney Observatory
Saturn fever party day

Fun for the kids. A day ticket includes a passport to Saturn, great party bag, and all activities: 3-D theatre, make a Saturn model, launch a rocket, celestial face painting and more. No need to book, suitable for 3 to 8 year olds (children must be accompanied by an adult)

10.30 am - 2.00 pm

Cost: $8 member children (accompanying adults free), members'guests $10. Saturn party bags $8 (special members price).

Thursday 20 January

Sydney Observatory
Rocket launch and landing workshop

Make and launch your own rocket with our resident rocket expert. See how high each one goes. After lunch build your own egg lander for an egg astronaut. No yoke, it's fun! Suitable for children aged 8 -14. Bring your own lunch.

Bookings essential on (02) 9217 0485.

Cost: $15 member children.

Saturday 29 January

Soundhouse™
Digital music workshop for teenagers

The first in a series of workshops in which the Museum's Soundhouse™ and Vectorlab will become your own production house and the Museum's digital media experts will work with you as you devise, write, project manage, and produce your own digital music projects. Coming up are digital photography, video, and animation workshops.

1.00 - 5.00 pm

Cost: $60.

VISITORS ARE TRANSPORTED TO THE FANTASTIC WORLD OF MIDDLE-EARTH IN *THE LORD OF THE RINGS MOTION PICTURE TRILOGY – THE EXHIBITION.* PHOTO © NLP II.

Saturn fever grips the Sydney Observatory in January. Get your passport to the ringed planet and join in the fun.

Sunday 13 February

Exclusive member viewing
The Lord of the Rings Motion Picture Trilogy – The Exhibition

Your last opportunity to see the exhibition without the crowds. Be transported to the world of Middle-earth where you'll be met by the film's main characters including Frodo and his hobbit companions, the wizards and other magical creatures.

The Museum's cafe will be open with light suppers (cost not included).

6.00 pm

Cost: Members $25 adults/$15 children/$60 family (2A &2C).

Saturday 26 February

Soundhouse™
Digital photography workshop for teenagers

Soundhouse™ and Vector Lab will become your own production house and the Museum's digital media experts will work with you as you devise, write, project manage, and produce your own digital photography projects.

1.00 - 5.00 pm

Cost: $60.

THE IMPORTANCE OF PLAY IN CHILDREN'S DEVELOPMENT IS EXPLORED IN A WORKSHOP WITH AUTHOR LORRAINE SIMPSON IN FEBRUARY. PHOTO BY SOPHIE [illegible]

Your last chance to visit the fantastic world of Middle-earth without the crowds – our exclusive Member viewing in February.

how to book for members events

[illegible]

payment for members events

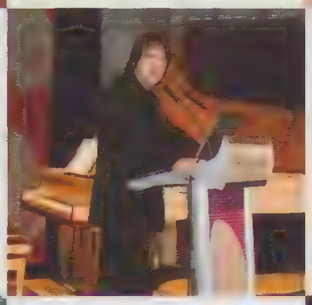
[illegible]

members scene

BRIGHT FLOWERS CURATOR CHRISTINA SUMNER (RIGHT) AND JUSTINE MARTINI AT THE OPENING OF THE EXHIBITION.

MELANIE EASTBURN (LEFT) AND MELANIE CARISS AT THE *BRIGHT FLOWERS* OPENING

The annual Members Dinner on 7 August was a stylish affair with a distinctly Italian flavour. Members enjoyed a viewing of *Contemporary silver: made in Italy*, food by Steve Manfredi, Italian opera and after-dinner speaker, architect and designer Tom Kovac.



ANNUAL MEMBERS DINNER GUEST SPEAKER TOM KOVAC.

ANNUAL MEMBERS DINNER GUEST CHEF STEVE MANFREDI. MEMBERS VIEWING THE *CONTEMPORARY SILVER* EXHIBITION AT THE MEMBERS DINNER

DINNER GUESTS IN THE TURBINE HALL.

COLLECTION COMPANIONS DON AND MARGARET FRASER WITH THEIR GUESTS.

GUEST OPERA DIVA KIRSTI WHITLOCKE WAS ACCOMPANIED BY SCOTT DAVIE ON THE MUSEUM'S STUART AND SONS PIANO AT THE MEMBERS DINNER.

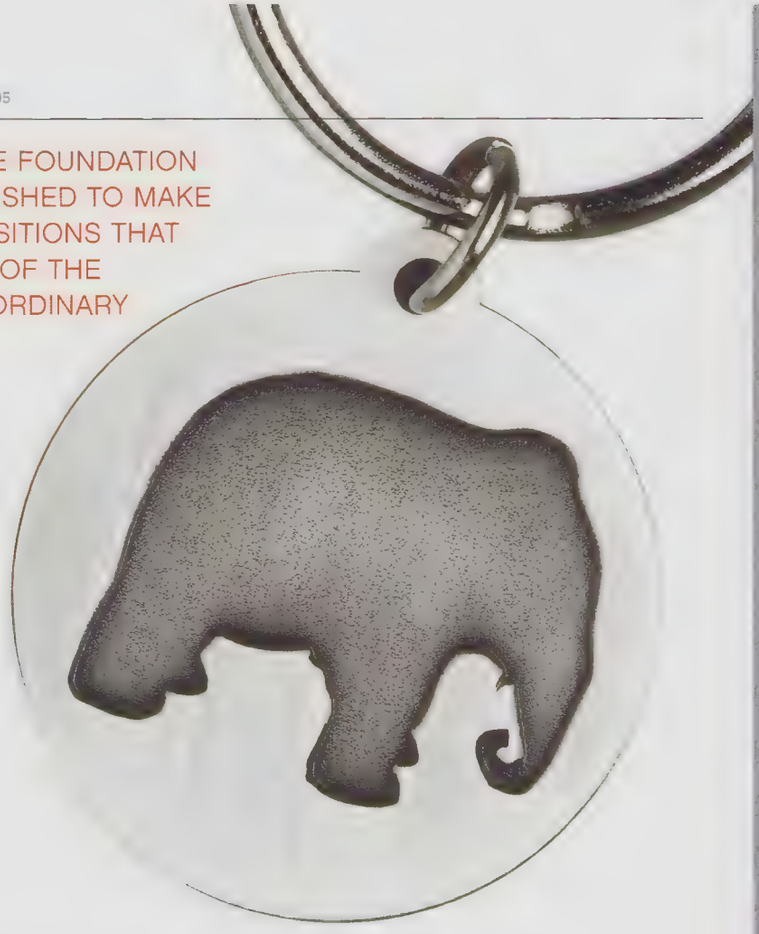
win a New Zealand holiday

To celebrate the *Lord of the Rings Motion Picture Trilogy — the Exhibition*, Powerhouse Members are offering the opportunity for one lucky member to win a family holiday to New Zealand for four days, flying Air New Zealand.*

Go to the website www.powerhousemuseum.com/members for more details or email members@phm.gov.au and register for the Powerhouse Members monthly e-bulletin to receive the latest news on this and other great Powerhouse Members promotions.

*Subject to permit approval

THE POWERHOUSE FOUNDATION HAS BEEN ESTABLISHED TO MAKE STRATEGIC ACQUISITIONS THAT BUILD THE DEPTH OF THE MUSEUM'S EXTRAORDINARY COLLECTION.



building a foundation

On Thursday 23 September at the annual Life Fellows Dinner, Dr Nicholas Pappas, President of the Trust, announced the establishment of The Powerhouse Foundation. The foundation has been formed to raise funds to build an endowment with the sole purpose of building our extraordinary collection through strategic acquisitions.

The symbol of The Powerhouse Foundation is a small graphite elephant; a fitting representation of the wonders of our collection. The elephant, one of the earliest acquisitions in the collection, is said to have survived the fire that destroyed the Sydney International Exhibition in 1882. It is on display again as part of the Museum's 125th anniversary celebrations.

Celebrating 125 years provides us with the opportunity to revisit the Museum's history and purpose. Importantly, it also provides an opportunity to shape our future. The elephant (pictured above in a commemorative key ring) is a fitting symbol of The Powerhouse Foundation: a reminder of our past but also an enduring emblem for the opportunities that lie ahead.

The newly established Powerhouse Foundation needs supporters to enable the Museum to continue building on its extraordinary collection so that it continues to reflect the diversity of human achievement in the Museum's core areas of design and decorative arts, science and technology and Australian history.

In explaining the purpose of the foundation, Museum Director Dr Kevin Fewster said, 'Societies are measured by what they create and what they collect. Regardless of our best endeavours in these early years of the 21st century, our world will be understood in the future by what remains in our collections. The Powerhouse Museum's collection numbers some 400,000 objects, nevertheless, our annual acquisitions budget limits our ability to maintain strategic purchases to build its depth.

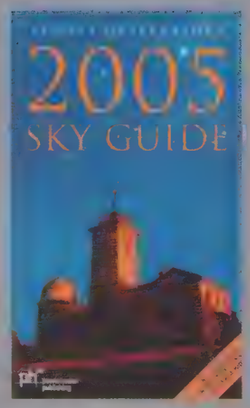
'The Powerhouse Foundation will help address this by providing an annual allowance to make strategic acquisitions to ensure the collection develops appropriately.'

Along with representatives of the Trust, Dr Fewster has secured the support of four Foundation Ambassadors to assist in building the support base. These ambassadors are: Mr Robyn Williams AM, science journalist and broadcaster; Mr Jack Ritch, former Chairman of AMP Capital Investors; Mr Louis Carroll, businessman and company director; and Mr Tim Besley AC, Chairman of the Australian Research Council Board. Trust representatives are Dr Nicholas Pappas, Ms Margaret Seale and Mr Anthony Sukari.

Among the first to contribute to the Powerhouse Foundation is The Trust Company, with a donation of $50 000.

In this issue of *Powerline* you will find an insert that explains the different levels of membership entry. If you would like further information please call Malcolm Moir, Corporate Development Manager, on (02) 9217 0393 or email malcolm@phm.gov.au.

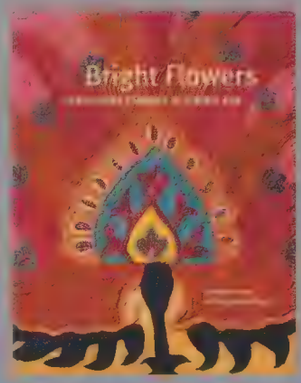
celebrating 125 years



2005 Sydney Observatory sky guide
DR NICK LOMB

Read all about the celestial highlights in the *2005 Sky guide*, a comprehensive astronomical guide. Compact, easy to use and reliable, the *Sky guide* contains month-by-month constellations, tidal charts, sun and moon rise and set times, facts on all the planets, meteorite movements plus details of the year's most exciting astronomical events.
112 pages, ISBN 1 86317 110 X
RRP $15.00/ MEMBERS $13.50

See the special members offer insert in this issue.



Bright flowers: textiles and ceramics of Central Asia
CHRISTINA SUMNER AND GUY PETHERBRIDGE

160 pages: over 120 colour illustrations
RRP pb $39.95/members $35.95; hc $55.00/members $49.50

On the move: a history of transport in Australia
MARGARET SIMPSON

144 pages: over 170 illustrations
RRP $35.95/members $32.35

NEW RELEASES FROM POWERHOUSE PUBLISHING

Remember! Members receive 10% discount on all titles from the Powerhouse Shop and mailorder

Powerhouse books are available from the Powerhouse Shop, good bookstores and by mailorder. For more information or to order contact Powerhouse Publishing on (02) 9217 0129 or email phpub@phm.gov.au
www.powerhousemuseum.com/publish

powerhouse publishing

DR NICHOLAS G PAPPAS, PRESIDENT OF THE BOARD OF TRUSTEES, REFLECTS ON OUR 125TH ANNIVERSARY AND THE 'WORLDWIDE INTELLECTUAL TRADITION' OF MUSEUMS.*

celebration of the earthly

The Powerhouse Museum's reputation as an Australian cultural institution of the highest calibre has grown over 125 years — from a multi-faceted and rich entity born out of the ashes of the Garden Palace in the Botanic Gardens to its present home within the magnificent shell of the Ultimo Power Station.

In the 18th and 19th centuries, museums were designed deliberately to resemble older ceremonial monuments, such as palaces or temples. The decision to install the early predecessor of the Powerhouse, the elegantly named Technological, Industrial and Sanitary Museum, in the Garden Palace was based on such a premise. A museum had to look like a museum, and classical adornments were considered essential.

It could be argued that the fondness for heavy Greek pediments and entablatures harked back to a more pagan appearance, so that the post-Enlightenment dichotomy between Church and State could be publicly reinforced. The underlying message was that museums were closer to the questioning and less inhibited world of the ancients, rather than to the narrower moral confines of pre-Enlightenment Europe.

However, the origins of such liberal attitudes came many centuries before: the famous Museum of Alexandria, which flourished for over 600 years, was the first symbol of a pagan yearning for the systematic collection, organisation and preservation of knowledge. Closer to the modern university, it was the first attempt to establish a 'worldwide' (in the sense of those times) intellectual tradition. Long before museums became places where the ritual of nation-building was practised (as in the great colonial museums of the 19th century), the Museum of Alexandria had developed into an independent, abundantly secular place of learning that, in turn, spawned great research centres throughout the Near East and beyond after the 7th century.

It is a sad fact, and today a touch ironic, that cities like Baghdad and Beirut — which feature in our current exhibition *Beirut to Baghdad: communities, collecting and culture* and could trace their cultural enlightenment to Alexandria — were for so many centuries names emblematic of high learning, while western Europe was floundering upon its own religious divisions and cultural inwardness.

Which brings me back to the Powerhouse Museum. If one word suitably describes this institution's qualities, it is its 'secularism'. This is a museum in the tradition of the Museum of Alexandria. It is a celebration of the earthly, of the temporal, even occasionally of the profane. Nestled as it is in the vast embrace of a disused power station — what grander symbol could there be of the Powerhouse's earthliness — the Powerhouse is a place where the indomitable human spirit to improve his or her lot is exalted on a lay altar.

It makes the Powerhouse, I suggest, a truly international museum, a place that uniquely succeeds in attracting multiple and separate audiences and thereby transcends narrow cultural or artistic boundaries.

This became most apparent to me only some three months ago. On 1 July this year, I was privileged to represent the Powerhouse at the opening in Athens of our exhibition *Our Place: Indigenous Australia now*, Australia's official gift to the Cultural Olympiad program of the 2004 Athens Olympic Games. Here was an exhibition that dealt openly and honestly about contemporary Indigenous culture and about some of the more unsavoury chapters in relations between the European and Indigenous communities, experiences that have shaped and informed the Indigenous community's significant cultural output.

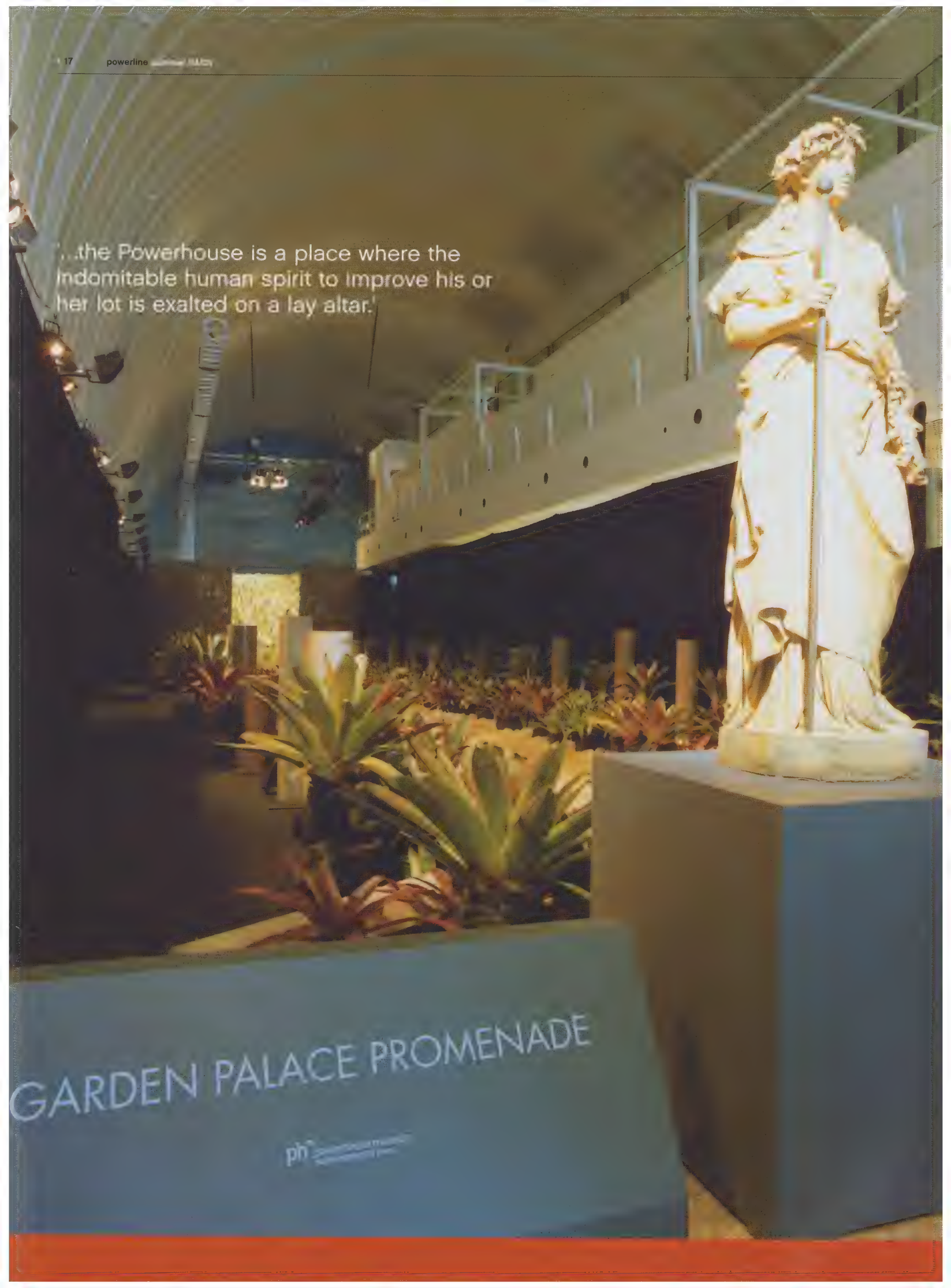
The international audience that viewed the exhibition that opening night in Athens was struck by its honesty and by its sense of robust independence. On that night, I felt very much that the Powerhouse had come of age internationally by proclaiming beyond Australia's own shores our nation's pride in the cultural traditions and achievements of its Indigenous communities. I also sensed that night from the reactions of those present that the Powerhouse had become an acknowledged part of that 'worldwide intellectual tradition', which was first inspired by the Museum of Alexandria so many centuries ago.

And so we look ahead hopefully to another 125 years of growth and prosperity. Yes, there will be challenges. But the future is bright for the Powerhouse Museum.

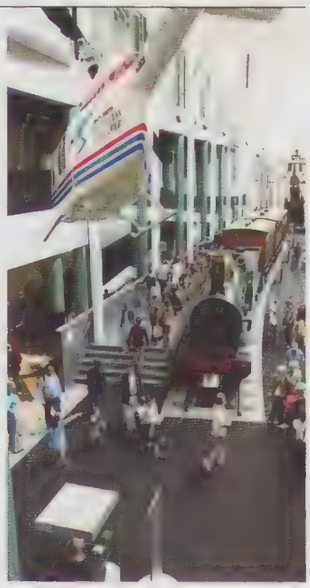
* This is an edited version of Dr Pappas' speech to the Life Fellows Dinner on 23 September 2004.

FROM LEFT: POWERHOUSE MUSEUM PRESIDENT DR NICHOLAS PAPPAS, HER EXCELLENCY PROFESSOR MARIE BASHIR, GOVERNOR OF NSW, AND MUSEUM DIRECTOR DR KEVIN FEWSTER. PAUL DYER, ARTISTIC DIRECTOR OF THE AUSTRALIAN BRANDENBURG ORCHESTRA, AND DR KEVIN FEWSTER. DISTINGUISHED SERVICE AWARD RECIPIENT JANE DE TELIGA WITH RAE DE TELIGA AND MUSEUM TRUSTEE ANDREW DENTON. MARLENE KERR AND DENIS KERR, DEPUTY MANAGING DIRECTOR SHARP AUSTRALIA ON THE GARDEN PALACE PROMENADE. DAVID TERRAZAS, NATIONAL PRESIDENT, AUSTRALIAN GRAPHIC DESIGN ASSOCIATION, AND JUDY DONE. PHOTOS: E MARINCO KOLDANOVSK

OPPOSITE: *THE GARDEN PALACE PROMENADE*, SPECIALLY CREATED FOR THE 125TH ANNIVERSARY, WAS A LIVING LINK WITH THE MUSEUM'S ORIGINAL SITE. THE 1890S TERRACOTTA STATUE BY DOULTON IS ONE OF A PAIR, GIFT OF LEO SCHOFIELD. THE STONE COLUMNS FORMED PART OF THE EARLY MUSEUM'S ECONOMIC GEOLOGY DISPLAY. PHOTOS: [illegible]


'...the Powerhouse is a place where the indomitable human spirit to improve his or her lot is exalted on a lay altar.'
GARDEN PALACE PROMENADE

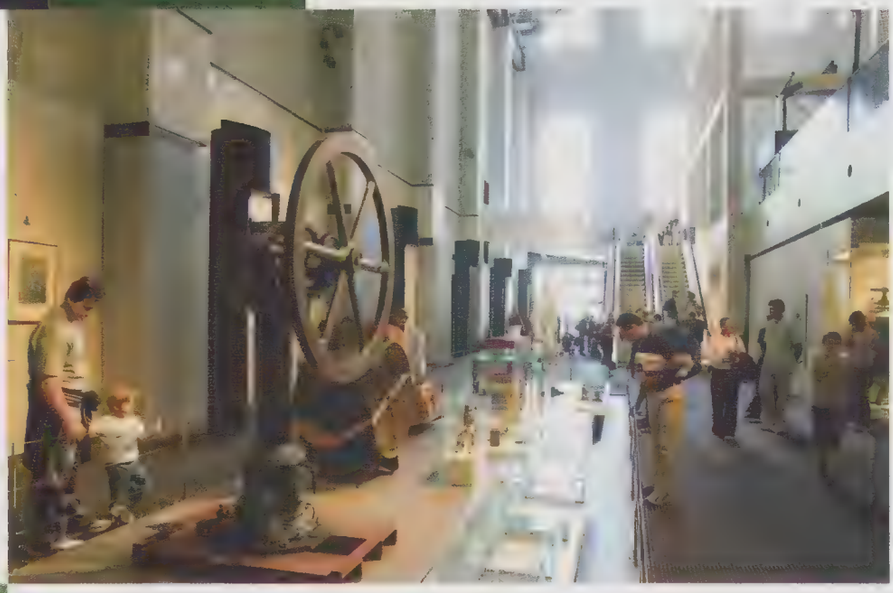
ONE OF THE HIGHLIGHTS OF THE WEEKEND WAS LOCOMOTIVE 3830 STEAMING IN THE COURTYARD. VISITORS HAD THE CHANCE TO .NSPECT THE CABIN AND CHAT TO THE ENGINEERS.



THOUSANDS FLOCKED TO THE MUSEUM OVER THE FREE WEEKEND. LOCO NO 1 ATTRACTED PLENTY OF INTEREST.

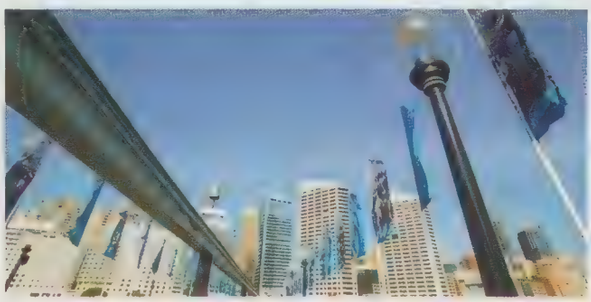
More than 16 000 visitors flocked to the Powerhouse Museum for our free weekend festival in September. It was a fabulous start to our 125th anniversary celebrations, which continue until April 2005. Here are some highlights.

125th weekend festival



THE *BROUGHT TO LIGHT* EXHIBITION IN THE TURBINE HALL WAS AN OPPORTUNITY FOR MUSEUM CURATORS TO SELECT SOME OF THEIR FAVOURITE OBJECTS FOR DISPLAY. IT COMBINES THE BEAUTIFUL, THE HISTORICAL AND THE BIZARRE.

THE CITY WAS SATURATED W.TH 125TH ANNIVERSARY BANNERS



A YOUNG VISITOR MEETS THE MOSS MEN WHO INHABITED THE GARDEN PALACE PROMENADE

Sydneysiders who have grown up with the Powerhouse Museum or its predecessor the Museum of Applied Arts and Sciences have fond memories of visits there. In the second of our 'museum memories' series, three people who have played a prominent role in our history share their recollections.

looking back

Reg Mombassa
MUSICIAN, ARTIST AND MUSEUM COLLABORATOR

I've always liked museums. Old stuff is interesting. I've enjoyed many visits to the Powerhouse and I particularly like looking at all the 19th century industrial exhibits and the old trains and vehicles. I've been personally involved in the *Real wild child* exhibition and an exhibition that Mambo was involved with several years ago. I found the museum staff to be highly professional and always available for consultation or advice concerning the work at hand. Considering the complexity of the subject and the long time span of the material covered by the *Real wild child* exhibition I think the Powerhouse did a great job of mounting this show, and judging by the attendance figures the public was particularly fascinated by it. Keep up the good work.

↑ PENDANT BROOCH IN SILVER, TOURMALINE AND PEARLS BY ARTHUR AND GEORGIE GASKIN, ENGLAND, ABOUT 1910.

↓ FROM THE *BROUGHT TO LIGHT* EXHIBITION. THIS MODEL OF A SUNSHINE HARVESTER WAS DONATED TO THE MUSEUM IN THE 1930S.

Anne Schofield AM
ANTIQUE JEWELLERY DEALER, MUSEUM BENEFACTOR AND LIFE FELLOW

As a passionate devotee of the decorative arts, in particular antique and costume jewellery, it was tremendously exciting for me to witness the renaissance of the old Museum of Applied Arts and Sciences and the renovation of the old Ultimo Powerhouse – a great achievement of the original Board of Directors, Neville Wran's government and the architect Lionel Glendenning. The Powerhouse Museum has been a remarkable success story with its superb permanent collections of decorative arts and technology, and its constantly changing temporary exhibitions. It is particularly encouraging to see more works of Asian and Middle Eastern origin included in the exhibits. Congratulations and best wishes for every success in the next 125 years!

Ken Done AM
ARTIST, BUSINESSMAN, MUSEUM BENEFACTOR AND LIFE FELLOW

I remember fondly the old museum in Harris Street. Musty rooms full of lots of old things. Then a few years later the new Powerhouse showed us the real worth of the old things and presented them to a wider public with excitement, scholarly enthusiasm and great style. Museums, like galleries, are in the entertainment business and every time I visit the Powerhouse it makes me feel I should go there more often. It is one of Sydney's gems.

→ ONE OF KEN DONE'S FAVOURITE EXHIBITS IS LOCO NO 1, WHICH HAS BEEN IN THE MUSEUM'S COLLECTION SINCE 1884.

WHAT WERE THE HIGHS AND LOWS OF PRESENTING A MAJOR INTERNATIONAL EXHIBITION IN A NEW MUSEUM SPACE IN A CITY GRIPPED BY OLYMPIC FEVER? THE INSIDE STORY OF *OUR PLACE*.

STEVE MILLER, EDUCATION OFFICER FOR ABORIGINAL PROJECTS

inside our place

The start of the press conference was running a little late. Half the troupe of Indigenous dancers had arrived and looked a little lost and the other half actually were lost. On only their second day in Greece, just as the rest of us had experienced at least once during the installation period, they had become victims of taxi drivers who had not yet grasped that this new Benaki Cultural Centre was not at the old Benaki Museum site.

Already unable to help with the showcase cleaning in the gallery because I was trying to sort out the dancers' transport difficulties, I now had to put aside these curatorial responsibilities to prepare myself for a couple of hours of representing Indigenous Australia to a hopefully bilingual media.

With no time to change into a suit and tie, my preparation, or at least gathering my thoughts, was achieved by standing outside in the 40-plus degree heat beside six lanes of traffic, hoping to flag down the missing dancers in a taxi with a driver who both spoke English and knew where the venue was. Strangely I found this state of affairs rather calming – in pre-Olympic and European-football-finals Athens, chaos was a reasonably normal state. It was ever present in the air, literally, in the noise and the dust.

Facing the assembled media in a panel with Powerhouse Museum Director Dr Kevin Fewster and Museum Victoria Chief Executive Officer Dr Patrick Greene, I couldn't help but notice the incessant sideways glances in my direction from the 40 or so assembled journalists: 'Hmm, so this is the Aborigine' their looks seemed to imply.

'I know all of you will have many questions about Indigenous Australia,' I said by way of introduction to my session. 'But right now I am sure the main question on all of your minds is: why does this Aboriginal man have freckles?'

So began my attempts to explain the complexities of contemporary Indigenous Australian life to a foreign culture as we had assembled it in *Our place: Indigenous Australia now.*

A team of PHM Indigenous curators – James Wilson-Miller, Fabri Blacklock, Keith Munro, and myself – and our colleagues at Museum Victoria developed the content for this exhibition for the Athens Cultural Olympiad. We realised that the challenges of interpretation were our primary consideration with this opportunity – the first time an Indigenous Australian exhibition had been presented in Greece.

In Indigenous Australian cultures the stories associated with objects are of equal importance to the objects themselves and should be treated with equal respect. So from the time of our first content workshops in December 2001 we decided that, given the difficulties of translations, the visual communication of the individual objects would have primacy in telling their stories. They would then be woven together to tell broader stories of relationship to spirit, country, kinship, and physical and political conflict. These links created a multi-layered understanding of where our cultural renewal and revival currently stands and offered a cohesive and engaging narrative that was neither didactic nor overwhelming in the information it presented.

The exhibition design by Tharawal woman Alison Page, who had previously worked on the Museum's first permanent gallery of Indigenous cultures, *Bayagul: contemporary Indigenous communication*, drew these elements together. Her conceptual design envisaged a contemporary travelling Aboriginal camp with a central double-sided hanging wall of red and orange Perspex symbolising a campfire. It was surrounded by showcases based on traditional Aboriginal gunyas or windbreak shelters, each with its own hanging system, open display areas and variable display cases. These modular units were prefabricated in Australia, and then shipped to Athens by our sponsor Schenker.

With this concept, the intention was to invite the audience into our camp for the day to see, hear and experience stories of everyday life in Indigenous Australia. We realised the idea of stories around a campfire was an aspect of shared humanity, as old as civilisation itself, which was core to our communication – a subtle and diplomatic reminder of our claim to being the world's oldest living continuous culture.

Comparative similarities between our cultures provided other elements of the contextual framework, from weaving and textiles, baskets, shields and spears to the shared histories of invasion and political discontent. There were also artists whose backgrounds drew on Aboriginal and Greek heritage and even commonalties in creation stories such as the Seven Sisters found across Australia and known to the Greeks as the star cluster Pleiades.

↓ FROM LEFT: SPIRIT, THE EXHIBITION'S FIRST THEMATIC SPACE, IS AN INTRODUCTION TO INDIGENOUS CULTURE AND PRESENTS ARTISTIC INTERPRETATIONS IN TRADITIONAL AND CONTEMPORARY MEDIA BASED ON SPIRITUAL BELIEFS. MUSIC AND DANCE HIGHLIGHTS INCLUDE TRIBUTES TO YOTHU YINDI AND BANGARRA DANCE THEATRE. A DISPLAY OF CONTEMPORARY WORKS IN NEW MEDIA INCLUDES WORKS BY DARREN SIWES, BROOK ANDREW AND CLINTON NAIN. AN EXAMPLE OF THE GUNYA SHOWCASE STRUCTURES. DISMANTLING THE EXHIBITION ARE NAYA ALEXANDRIS (BENAKI), ALISON BRENNAN (PHM REGISTRAR), VASSILIS PASCHALIS (BENAKI), AND PENNY NOLTON (MUSEUM VICTORIA CONSERVATOR). LOADING THE SEA FREIGHT IN ATHENS. LOADING THE AIR FREIGHT IN DUBAI. PHOTOS E

the exhibition

FROM LEFT: THE POWERHOUSE INSTALLATION TEAM ARRIVES IN ATHENS AND INSPECTS THEIR NEWLY FINISHED EXHIBITION SPACE AT THE BENAKI CULTURAL CENTRE. INSTALLATION MEETING WITH MALCOLM MCKERNAN, TARA KITA (POWERHOUSE EXHIBITION COORDINATOR) AND CATHERINE LOVELOCK (MUSEUM VICTORIA). AT THE PRESS CONFERENCE FROM LEFT: MRS GEORGIA ILIOPOULOU, MANAGING DIRECTOR CULTURAL OLYMPIAD, DR PATRICK GREENE AND STEVE MILLER. SINGER EMMA DONOVAN PERFORMS ON OPENING NIGHT ACCOMPANIED BY MERV DONOVAN (LEFT) AND ALLAN MORRIS. PHOTOS BY MALCOLM MCKERNAN

I have deliberately avoided naming specific artists because there were so many but they represent the breadth and depth of Indigenous arts across Australia in a wide range of media. Graphics, audio visual and interactive elements provided insight into the diversity of Indigenous Australians and included historical footage from the original Tent Embassy and community life as experienced through sports as diverse as Australian Football, Rugby League and surfing.

The harsher realities and statistics were not ignored either in representations of the Stolen Generations, the high rates of incarceration and deaths in custody and substance abuse – we deliberately did not want to create an impression that the international success and recognition of some sections of our culture meant that life was now wonderful for all of us.

You'll be pleased to know that sometime during the press conference the rest of dancers arrived, having walked in the heat from the main Benaki museum where their taxi had dropped them off. Although tired and a tad temperamental they pulled off a performance that wowed the media. This is the other side of the Athens experience – to take adversity in your stride and turn it into something wonderful.

The exhibition opening the following night was the realisation of a very long and exhausting dream. A large crowd assembled in the open courtyard on a warm Athens evening. Despite the work by various bureaucracies to solve the dancers' transportation problems with a van and a driver (negotiated separately), they were again foiled at the last moment by a demonstration in the city – quite a common occurrence – that caused major traffic delays and prevented them from having a technical rehearsal on site. Even so, Albert David and his troupe opened the official part of the evening with an appropriate ceremonial-inspired piece to conch and didjeridoo. A video message from Cathy Freeman projected onto a large screen lit up the courtyard. President of the Powerhouse Museum Trust Dr Nicholas Pappas and Terry Garwood, an Indigenous board member from Museum Victoria, jointly opened the exhibition in English and Greek. They were accompanied by the Australian Ambassador His Excellency Stuart Hume. Later guests mingled to the music of singer Emma Donovan, one of the many talented members of the Donovan family of Indigenous musicians, while I conducted various VIP tours of the gallery.

To the Greeks, the exhibition was astounding, impressive and insightful. To the Indigenous delegation it was something more: finally, we had found our place in Greece.

Our place: Indigenous Australia now opens at the National Museum of China in Beijing on 5 April 2005.

A gift from the New South Wales Government and Victorian Government as Australia's contribution to the Cultural Olympiad of the Athens 2004 Olympic Games. Presented by the Powerhouse Museum and Museum Victoria. Supported by Schenker Stinnes Logistics. Performers and artist presentations made possible the Aboriginal and Torres Strait Islander Arts Board of the Australia Council for the Arts.

Powerhouse design draughtsperson Malcolm McKernan gives his perspective on the installation of this major exhibition

observe

VISIT THE OBSERVATORY IN JANUARY 2005 TO SEE THE RINGED PLANET

ARTIST'S IMPRESSION OF *HUYGENS* PROBE SEPARATING FROM *CASSINI* PRIOR TO ENTERING TITAN'S ATMOSPHERE

a titanic mission

A new mission to study Titan, Saturn's largest moon, could shed light on the origins of life on earth.

On 1 July 2004 the spacecraft *Cassini* arrived at Saturn after a seven year, 3.5-billion kilometre journey. A major goal of its four-year mission is to study Saturn's largest moon, Titan, which Dutch astronomer Christiaan Huygens discovered in 1655 and named after the race of gods from Greek mythology.

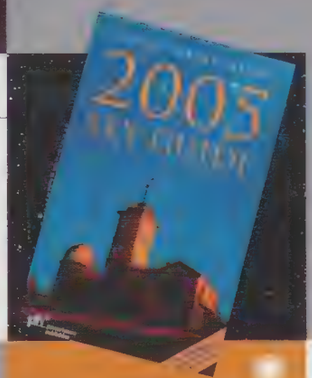
Today we know that Titan is Saturn's largest moon (the second largest in the solar system) and has a unique atmosphere, rich in methane and nitrogen, that scientists believe is similar to the early atmosphere of Earth. To find out what lies beneath Titan's thick murky atmosphere, *Cassini* will land a small spacecraft called *Huygens* on its surface. This is the first time such a landing has been attempted so far from the Sun.

Huygens will separate from *Cassini* in December 2004 and should reach Titan around 14 January 2005. Scientists don't know if *Huygens* will land on solid ground or liquid, so they designed it to do both. It will be travelling at six kilometres per second as it approaches Titan and the heat will be extreme, but it will be protected by a heat shield specially built by the European Space Agency to withstand temperatures of up to 18 000 degrees Celsius.

Once *Huygens* slows down to a few hundred metres per second it will open a parachute for its final descent. Along the way it will listen for the sounds of thunder, measure the content of the atmosphere and search for the organic compounds that are thought to be the basic building blocks of life.

Our 'Lord of the ringed planets' open nights on 14-15 January will coincide with the proposed landing on Titan. For details and bookings phone (02) 9217 0485 or visit www.sydneyobservatory.com.au

Dr Martin Anderson



celestial highlights of 2005

Find out all the celestial highlights of the coming year in the *2005 Sydney Observatory sky guide*. This popular annual is a comprehensive astronomical guide that is compact, easy to use and reliable.

The *Sky guide* details the next opportunity to see Mars up close, although not as close as its mid-2003 encounter with Earth, which occurs in late 2005 plus a number of close approaches of the planets to each other. The most interesting of these 'conjunctions' takes place mid year when Mercury, Venus and Saturn approach each other.

And find out about a partial eclipse of the Moon in October.

As well as these big astronomical events, the *Sky guide* contains month-by-month constellations, tidal charts, sun and moon rise and set times, facts on all the planets and meteor showers.

Available from December 2004 from the Powerhouse Museum Shop, Sydney Observatory or phone (02) 9217 0129 for mailorder. See insert for details of special members price.

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Powerhouse Museum 125th Anniversary Membership Package

To mark the occasion of the 125th anniversary of the Powerhouse Museum, Powerhouse Members have a special commemorative membership package. For $125 you can purchase a family membership, two bottles of the limited edition Powerhouse Museum 125th Anniversary **2003 Bimbadgen Estate Chardonnay and 2002 Bimbadgen Estate Shiraz**, and an invitation for you and your friends to attend a private wine tasting at Bimbadgen Estate in the Hunter Valley, redeemable anytime within the next year.

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Please phone the Members Hotline for information about other gift membership categories or visit: www.powerhousemuseum.com/members

new exhibitions at a glance

DECEMBER 2004_JANUARY_FEBRUARY 2005

The Lord of the Rings Motion Picture Trilogy – The Exhibition
LEVEL 4,
26 DECEMBER 2004 – 31 MARCH 2005

Don't miss this once-in-a-lifetime opportunity to go behind the scenes of the hugely successful film trilogy and see props, costumes, artefacts and film footage, as well as discover the secrets behind the trilogy's award-winning special effects.

Bright flowers: textiles and ceramics of Central Asia
LEVEL 4, UNTIL 20 FEBRUARY 2005

Bright flowers is a rare opportunity to experience the spectacular embroidered textiles and glazed ceramics of Central Asia, drawn from museum collections in Uzbekistan, Tajikistan and Kazakhstan, and seen for the first time outside Central Asia.

Pathways through paradise: Oriental rugs from Australian collections
LEVEL 5, ASIAN GALLERY
UNTIL 30 JANUARY 2005.

Prized by collectors from Plato to William Morris, the rugs of Western and Central Asia are one of the world's great cultural treasures.

Contemporary silver: made in Italy
LEVEL 3, UNTIL 13 FEBRUARY 2005

A showcase of the best silverware made in Italy in the last three decades of the 20th century. Featuring the work of renowned Italian designers and silversmithing studios as well as objects designed by international architects and designers.

Beirut to Baghdad: communities, collecting and culture
LEVEL 3, UNTIL 20 FEBRUARY 2005

This exhibition reflects changing attitudes to the Museum's Western Asian collection. Beautiful objects are presented with the stories of Arabic-speaking Australians.

The curious economist: William Stanley Jevons in Sydney
LEVEL 4

Discover the remarkable story of William Stanley Jevons, the founder of modern economics who lived in Sydney from 1854 to 1859.

DesignTech
LEVEL 3,
4 DECEMBER 2004 – 6 MARCH 2005

DesignTech showcases outstanding major design projects by 2004 Higher School Certificate students of Design and Technology.

Engineering Excellence
LEVEL 4, SUCCESS AND INNOVATION GALLERY, FROM 11 DECEMBER 2004

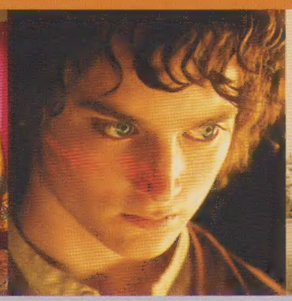
A new display of outstanding engineering projects from the Engineers Australia, Sydney Division, Engineering Excellence awards.

Australian Design Awards
LEVEL 4

The Powerhouse selection from the Australian Design Awards features outstanding achievements in design.

From Palace to Powerhouse
LEVEL 4, UNTIL MAY 2005

A lively display of objects and photographs that illustrate the Museum's 125-year history.



FROM LEFT: SPECTACULAR EMBROIDERED TEXTILES IN *BRIGHT FLOWERS*, *THE LORD OF THE RINGS MOTION PICTURE TRILOGY – THE EXHIBITION* OPENS ON 26 DECEMBER 2004, PHOTO © NLP, INC; *FROM PALACE TO POWERHOUSE* ILLUSTRATES THE MUSEUM'S HISTORY FROM OUR ORIGINS AT THE GARDEN PALACE.

exhibitions at Sydney Observatory

Transit of Venus: the scientific event that led Captain Cook to Australia
UNTIL JUNE 2005

Important artefacts from the astronomically and historically significant 1769 James Cook observations in Tahiti as well as the transit of 1874, observed by astronomer Henry Chamberlain Russell.

travelling exhibitions

Fruits: Tokyo street style – photographs by Shoichi Aoki
Dunedin Public Gallery, New Zealand
March – June 2005

Intel Young Scientist 2004
Campbelltown City Library
2 December 2004 – 16 January 2005

Gambling in Australia: thrills, spills and social ills
Newcastle Regional Museum
4 December 2004 – 30 January 2005
Albury Regional Museum
11 February – 3 April 2005

Works wonders: stories about home remedies
Newcastle Regional Museum
3 December 2004– 30 January 2005
Eskbank House Museum, Lithgow
7 February – 21 March 2005

Our place: Indigenous Australia now
National Museum of China, Beijing
5 April – 16 June 2005

Sport: more than heroes and legends
Scienceworks, Melbourne
Until 30 January 2005
Newcastle Regional Museum
14 February – May 2005

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phm

from the collection

Photography was still in its infancy in the late 1850s, when this camera was manufactured. It was a meticulous, mechanical process involving cumbersome equipment, patience and a knowledge of chemistry.

Among the amateur photographers in NSW at that time was nineteen-year-old William Stanley Jevons, who came out from Britain in 1854 to work at the Sydney Mint. Jevons would later find fame as an economist, but as a young man he took up photography to document as many aspects of life in the colony as he could.

This twin-lens camera is a stereographic device, similar to the model which Jevons purchased in 1858 to take on picture-making expeditions around Sydney and the southern goldfields of NSW. It is on display with a revealing collection of his photographs in the exhibition *The curious economist: William Stanley Jevons in Sydney*, now showing on level 4.

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